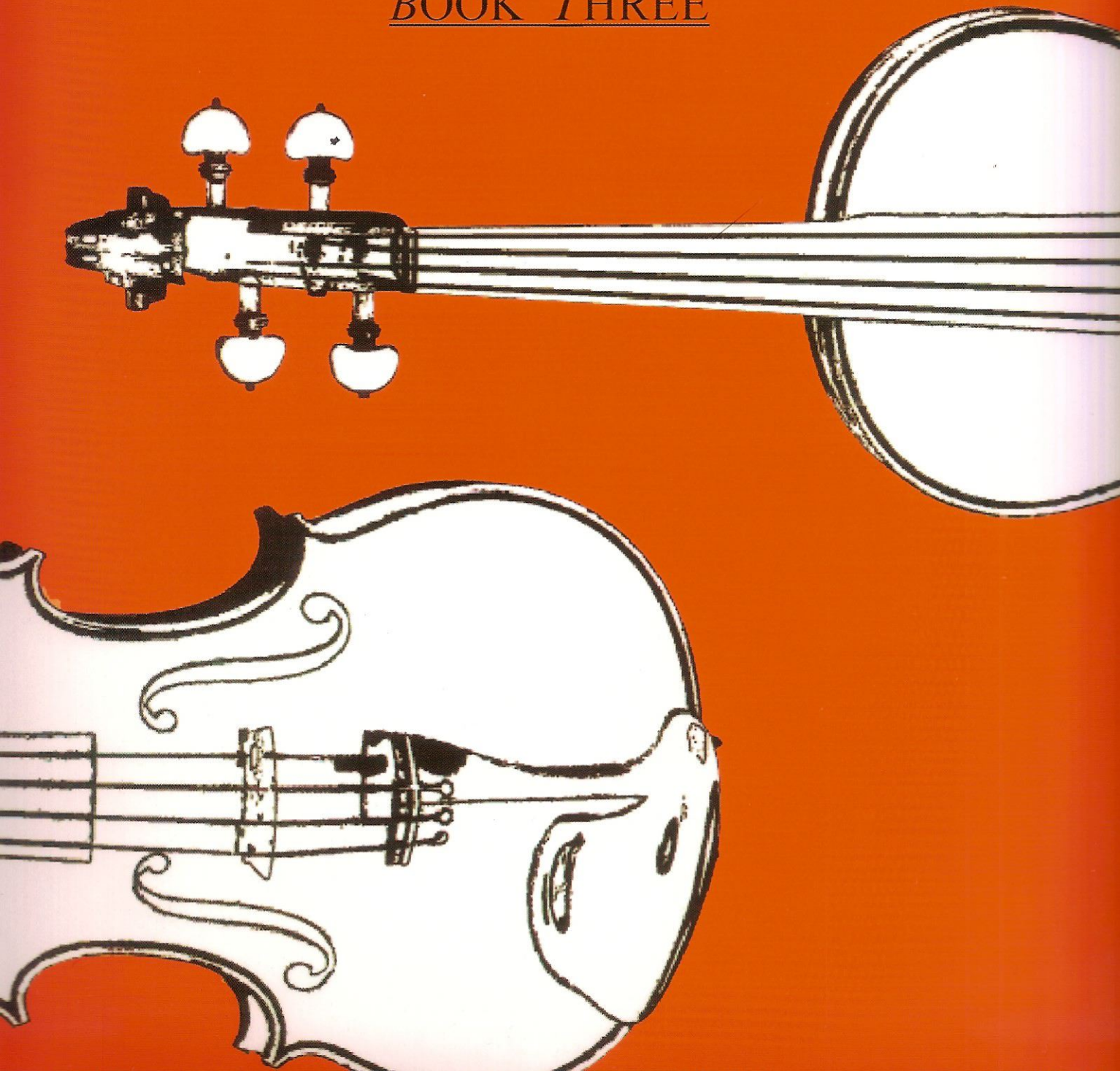


A TUNE A DAY *FOR VIOLIN.*

BY C. PAUL HERFURTH

BOOK THREE



A Tune a Day

Book III

CHAPTER I

A Short Review of the First Position

Use a forearm stroke with complete relaxation of the wrist and elbow. Upper arm must not move. Use upper third of bow. Allow the first finger to bear slightly upon the stick to keep the hair evenly upon the strings.

*Keep fingers down



R. Hofmann, Op. 25, No. 14

①

A valuable exercise for string transfers. Use forearm stroke as in above exercise. Keep the right arm in such a position that the bow will lie well over two strings at once, so that changing from one string to the other can be done by a wrist motion only. Play legato, no break in the tone when changing bows.

R. Hofmann, Op. 25, No. 18

②

Two notes slurred on one string. Use whole bow, also upper half and lower half. Play legato.

* Hold fingers down

R. Hofmann, Op. 25, No. 22



③

Two notes slurred on different strings. Use middle half of bow. Hold the bow well over the two strings. Relaxed wrist.

* Hold fingers down

R. Hofmann, Op. 25, No. 25



④

A valuable exercise for intonation and use of four strings. Use a forearm stroke in single bows and two notes slurred. Hold fingers down in crossing strings.

* Hold fingers down

Fr. Wohlfahrt, Op. 74, No. 5

⑤

A short study for the staccato stroke. Use upper third of bow. Be sure to use the same amount of bow for the two eighth notes as for the quarter note. Accent slightly the quarter note. Relax wrist.



R. Hofmann, Op. 25, No. 15

⑥

A very important exercise for sliding the fingers a half step up or down. Do not raise the finger when taking the half step. Slide it along the string in a rapid motion so that the slide will not be heard. Use whole bow.



Fr. Wohlfahrt, Op. 45, No. 16

⑦

Count 123

A study in triplets. Use the forearm stroke in both legato and detached style.

* Hold fingers down

D. Alard

⑧

Count

Etude

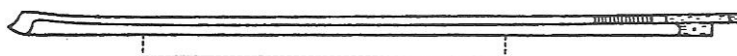
Use upper half of bow. Begin at the middle of the bow and play the eighth note to the tip at which point the sixteenth notes are to be played. On the next eighth note, return to middle bow and execute the sixteenth notes with short strokes at this part of the bow. Use a wrist stroke for the sixteenth notes.



Fr. Wohlfahrt, Op. 45, No. 4

⑨

A short study in rhythm. Use middle part of bow.



Étude

Fr. Wohlfahrt, Op. 74, No. 15

⑩

Duet Playing

Duet playing is a very valuable adjunct for the development of violin students and should therefore not be neglected. It is highly important in the furtherance of good sight reading, intonation and for freedom and precision of bowing.

Many self-conscious students will find duet and ensemble playing a great help in over-coming timidity while playing in public.

Be able to play either first or second part.

VIOLIN I

F. Mazas, Op. 38, No. 2

Bk. 1

Allegro moderato

Allegro moderato

(11)

A

B

C

D

E

F

G

p

f

dol.

cresc.

p

Duet

Second Violin

F. Mazas, Op. 39, No. 2
Bk. 2

Allegro moderato

12

A

B

C

D

E

F

G

mf

f

dol.

f

f₃

p

dol.

f

dol.

cresc.

f

p

Count 1

Books containing the complete duets for two violins by Pleyel Op. 8 and 48. With or without piano acc., may be obtained in Schirmer's Library of Musical Classics.

This is one of the most important and valuable bowings for orchestral playing. Use a wrist stroke in the upper part of the bow with a relaxed forearm. Hold the bow rather firmly upon the strings so as to stop the vibrations between notes.

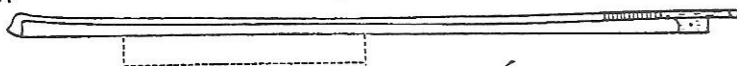


Étude

D. Alard

13

A study in Syncopation. Be sure to master this valuable rhythm exercise. Do not accent unaccented notes. Play quite legato.

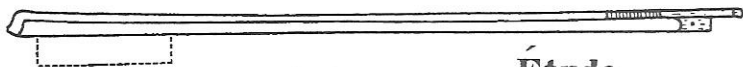


Étude

D. Alard

14

A study in octaves for intonation. Start with an up bow at the tip. Hold fingers down. Hold the right elbow fairly high.



Étude

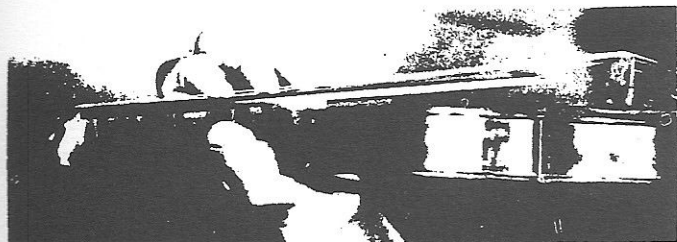
Fr. Wohlfahrt, Op. 45, No. 27

15

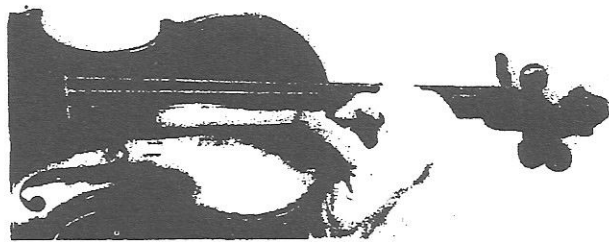
The word position refers to a particular part or section of the fingerboard used by the left hand fingers to produce certain notes without shifting.

There are some eleven positions in all, but for general use the first seven will cover the needs of the average violinist. Having studied the first position in books 1 and 2 we now take up the study of the second and third positions, but in reverse order. The third position, being used more frequently than the second, will be studied first.

The different positions are established by sliding the first finger diatonically (from one tone to another) up the finger-board. Thus it will be seen that by moving the first finger on the A string from B up to C or C# we will be in the second position; and from C or C# up to D we will have established our hand in the third position.



THIRD position from the left



THIRD position from the right

THE FIRST FINGER IN THE THIRD POSITION SOUNDS THE OCTAVE ABOVE THE NEXT LOWER STRING.

THERE IS NO CHANGE IN THE RELATIVE POSITION OF THE LEFT HAND AND WRIST WHETHER PLAYING IN THE FIRST, SECOND OR THIRD POSITION.

The movement is entirely from the elbow.

It should be noted, the higher the position, the smaller will be the distance between finger placings.

ON THE A STRING

III Pos. Hold fingers down I Pos.

1 3 1 0 1 2 2 1 2 3 3 2 3 4 4 3 2 3 2 1 3 0

2 III Pos. I Pos.

1 3 1 0 1 2 3 4 3 2 1 2 3 4 3 2 1 3 0

3 III Pos. I Pos.

1 3 1 0 1 3 2 4 2 4 3 1 3 1 2 4 3 2 1 3 0

4 III Pos. *

1 3 1 0 1 2 3 2 1 3 2 1 0 1 2 3 2 1 3 2 1

On the E String

III Pos. Hold fingers down I Pos.

(5) III Pos. I Pos.

(6) III Pos. I Pos.

(7) III Pos. I Pos.

(8) III Pos. **

D Major scale and arpeggio in the third position.

⑨ 

Play the above scale with different bowings as indicated.

Hold 1st finger on A and E strings.

Two short exercises for surity of fingering in the third position.

⑪ 

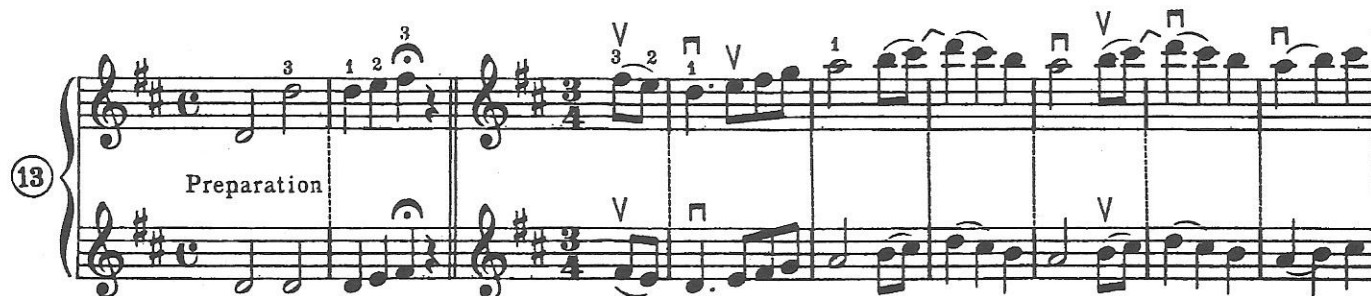
Hold finger down.

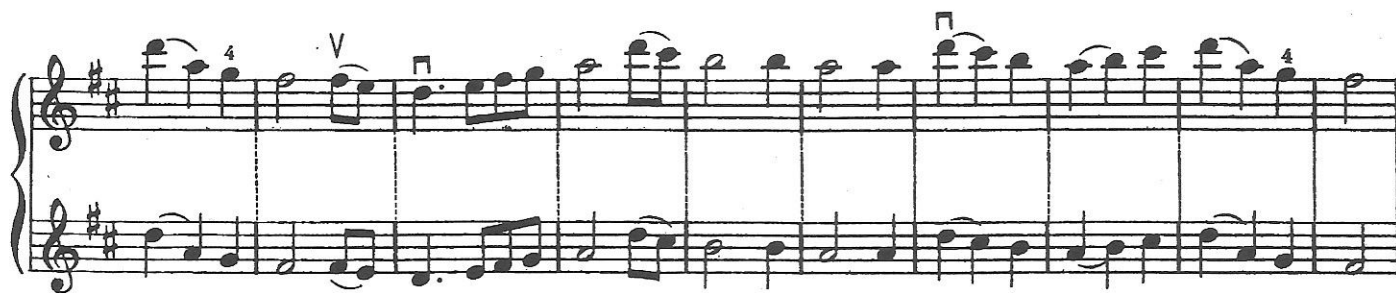
⑫ 

Hold 1st finger on A and E strings.

The First Noel *

Divide the class, allowing half of the group to play the lower line in the first position while the other half plays the upper line in the third position to test intonation.

⑬ 



Old Melody **

⑭ 



Third Position

On the D String

① III Pos. I Pos.

② III Pos. I Pos.

③ III Pos. I Pos.

Melody

④ * Test Intonation

⑤ **

⑥

⑦

Annie Laurie

Lady John Scott

⑧ Preparation ***

* Piano Acc. Page 5 - No. 5
 ** Piano Acc. Page 33 - No. 8
 *** Piano Acc. Page 33 - No. 1

Third Position

On the G String

① III Pos. I Pos.

② III Pos. I Pos.

③ III Pos. I Pos.

Melody

④ V

⑤ 6

⑦ V

Stephen Foster Melody

⑧ V

⑨ V

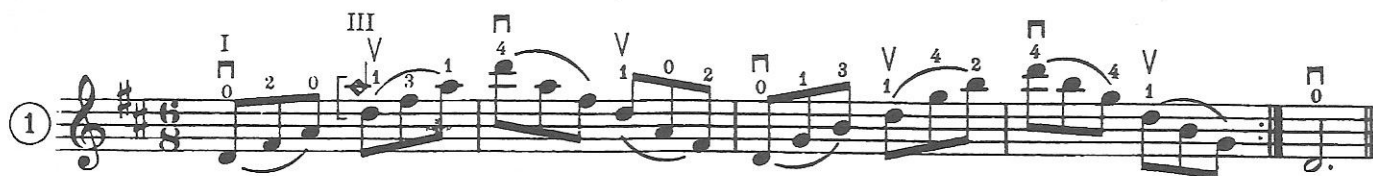
* Piano Acc. Page 42 - No. 7 in Teacher's Manual or Page 10 No. 7 in Piano Acc. for Book II

** Piano Acc. Page 44 - No. 3 in Teacher's Manual or Page 12 No. 3 in Piano Acc. for Book II

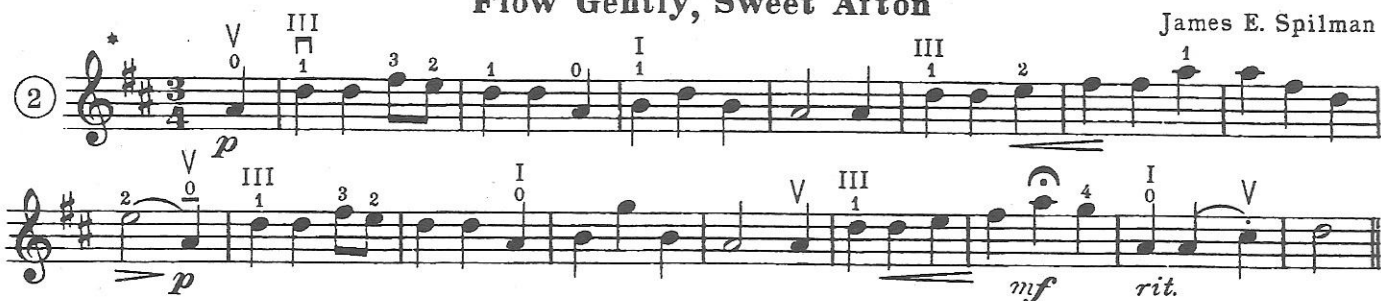
Shifting To And From The Third Position While Playing Open Strings

When shifting, the hand must glide lightly without any gripping of the neck. Be sure that the thumb is kept in the same relative position to the first finger while shifting.

D Major arpeggio in two octave using first and third positions.

**Flow Gently, Sweet Afton**

James E. Spilman



A most valuable exercise for changing positions, Use a forearm stroke single bows. Also varied bowings as follows, three slurred; three slurred three single; three single three slurred. Hold fingers down.

Étude

Fr. Wohlfahrt, Op.45, No.34



A good study for changing positions in legato playing. Use rather a full bow. Hold fingers down whenever possible. Place finger on two strings at once.

Étude

Fr. Wohlfahrt, Op.74, No.33



The two études on this page are of contrasting bowings. Use a rather full bow.

Étude

Fr. Wohlfahrt, Op. 45, No. 33

⑤

D Minor arpeggio. Use whole bow, three notes slurred, also six notes slurred.

⑥

Étude

Fr. Wohlfahrt, Op. 74, No. 32

⑦

These two exercises introduce changing positions portamento (gliding). Use a whole bow with freedom of the entire arm. Hold elbow rather high for string crossings. Full tone throughout.

Étude

Fr. Wohlfahrt, Op. 45, No. 39

Moderato

Use a full bow with singing tone. Play slowly.

Étude

Fr. Wohlfahrt, Op. 74, No. 36

Andante

The Blacksmith

Wolfgang Mozart

Moderato

Changing Positions With Two Different Fingers

The change of positions, using different fingers presents a new problem slightly more difficult than shifting with one finger.

THE SHIFT, EITHER UP OR DOWN IS ALWAYS MADE WITH THE FINGER COMING FROM, NEVER WITH THE FINGER GOING TO.

The instant the gliding finger reaches the new position, the new finger must be placed.

The small grace-notes show the position of the gliding finger, but should not be heard.

ALLOW THE HAND TO SHIFT FREELY IN AN UNCRAMPED POSITION.

The page contains four numbered musical exercises (1, 2, 3, 4) for violin, each consisting of two staves. The exercises are written in treble clef and 4/4 time. They focus on shifting positions using two different fingers, with small grace notes indicating the position of the gliding finger. The exercises are as follows:

- Exercise 1:** Starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, 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F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A

Andante cantabile (slowly, in singing style) smoothness in connecting tones with changes of bow. Be sure to give notes full value before changing positions. Do not shift positions too slowly.

Étude

Andante cantabile

Fr. Wohlfahrt, Op. 45, No. 47

⑤

Broad bows and a full tone throughout.

Allegro non troppo

Theme from Symphony No.1

Johannes Brahms

⑥

Graduation in tone. Play slowly with musical expression. Give full value to all notes.

Larghetto

Sweet and Low

Joseph Barnby

⑦

* Piano Acc. Page 74 in Teacher's Manual or Page 42 in Piano Acc. for Book II

** Piano Acc. Page 73 in Teacher's Manual or Page 40 in Piano Acc. for Book II

Quartet Arr. Page 35 Book II Violin Part

CHAPTER VI

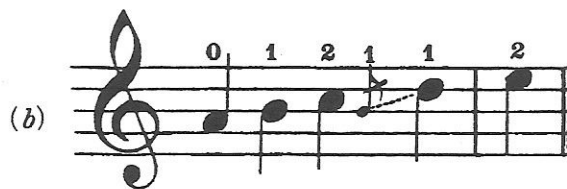
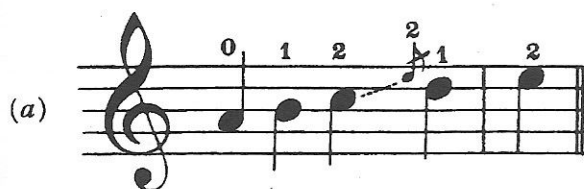
Shifting Positions

(As in Scales)

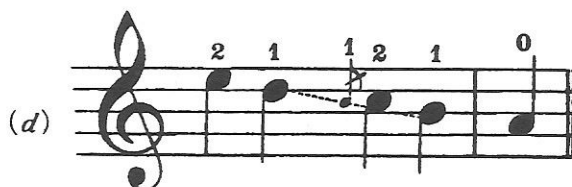
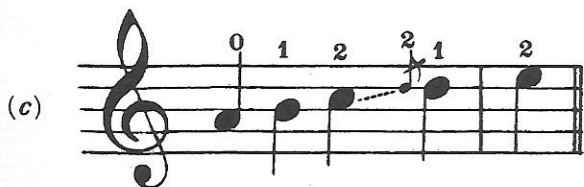
Changing positions as used in scale passages is by far the most difficult to execute and should be practiced diligently.

Due to a difference of opinion as to how this shift should be made, any reference as to its execution seems to have been omitted in most instruction books.

The following examples show the two different methods of execution for this shift. Your teacher will instruct you as to which method to use.



Example (a) gives a better picture as to how to prepare for this shift, although in actual playing it sounds as follows.



Important Rule

In this type of shift either ascending or descending, **THE FIRST FINGER MUST NEVER LEAVE THE STRING.**

In example (c) ascending, the first and second fingers make the glide. At the instant the first finger reaches the new position the second finger is raised.

In example (d) descending, the first finger starts the glide. At the instant the first finger passes the position of the next note to be sounded, that finger should fall in place. The first finger however, should continue the glide until it reaches its regular position.

Do not forget that the thumb and wrist precede the fingers in the descending shift. **THIS IS IMPORTANT.**

Use whole bows. Play slowly.

Study

①

Study

②

Play in a broad style using full bows.

Beneath Thy Guiding Hand

J. Hatton

③

Use upper half of bow. Watch intonation and rhythm.

Étude

Fr. Wohlfahrt, Op. 45, No. 37

Moderato

④

This is a study to develop fluency in shifting. PRACTICE DAILY.

Slowly

Study

⑤

Chapter VII

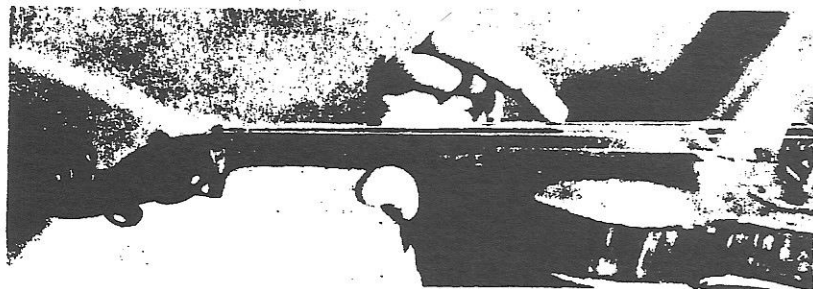
HARMONICS

Harmonics, light flute-like tones are produced by very gently touching the string at certain divisions of its length, (between the nut and bridge) such as quarter, third and half.

At this time we shall study the harmonic in the octave of the open string by dividing its length in half.

By extending the fourth finger, either a whole or half step, from the third position we arrive at the exact center of the string, at which point, by very lightly touching the string with the fleshy part of the finger tip we will sound the first harmonic of that string, one octave higher than its open tone. In playing harmonics all other fingers must be lifted.

The bow should be drawn nearer to the fingerboard and with reduced pressure upon the strings.



HARMONIC from the left



HARMONIC from the right

Octave harmonics may also be reached from any finger in the first position. Allow the sliding finger to glide to the third position, whereupon the fourth finger, in its extended position, lightly touches the string. As the fourth finger takes its position, the other fingers must be lifted.

13

14

15

Go Down, Moses

Negro "Spiritual"

16

Andante

mf

(b)

f

Melody

Franz Joseph Haydn, 1732-1809
German Composer

17

Moderato

mf

Fine

D.C. al Fine

* Piano Acc. Page 44 in Teacher's Manual or Page 12 in Piano Acc. for Book II

** Piano Acc. Page 46 in Teacher's Manual or Page 14 in Piano Acc. for Book II

CHAPTER VIII

Two études for the study of substitution of fingers on the same tone. Use whole bows throughout.

Étude

Fr. Wohlfahrt, Op. 74 No. 46

Etude

Fr. Wohlfahrt, Op. 74 No. 46

③

III 4 (b) I 3 III 1 I 3 II 1

III 3 1 3 3 1 3 III 3 1 2

III 1 3 1 3 1

4 4 1 2 4 4

Étude

Fr. Wohlfahrt, Op.45, No.58

Etude

Fr. Wohlfahrt, Op. 45, No. 58

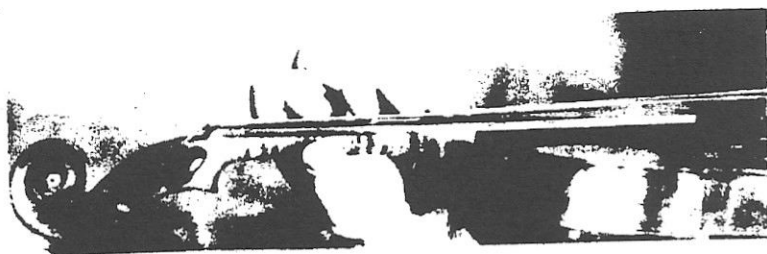
The musical score consists of five staves of music in G major (one sharp) and 3/4 time. The first staff begins with a circled number 4. Fingerings are indicated by numbers 1-4 above notes. Trills are marked with a square symbol containing a trill sign. Slurs group eighth and sixteenth notes. The piece concludes with two whole rests on the final staff.

Chapter IX

THE SECOND POSITION

This position, lying midway between the first and third positions, is located by moving the first finger, thumb and hand, one note above the first position on the fingerboard.

Many passages in violin music may be played advantageously in the second position thereby avoiding the necessity of constantly shifting between the first and third positions. A thorough knowledge of the fingering for this position is quite necessary for a well-rounded violin technic.



SECOND position from the left



SECOND position from the the right

Three musical staves (1, 2, 3) showing the C Major Scale and Arpeggio in the Second Position. Each staff includes fingerings (0, 1, 2, 3, 4) and position markings (I, II) above the notes.

C Major Scale and Arpeggio

In the Second Position

Three musical staves (4, 5) showing the C Major Scale and Arpeggio in the Second Position. Each staff includes fingerings (0, 1, 2, 3, 4) and position markings (I, II) above the notes.

Long, Long Ago

Scotch Melody

Thos. H. Bayly

Andante

⑥

⑦

⑨

First and Second Positions

Deck The Hall

Old Welsh

Con moto

⑩

* Piano Acc. Page 50 in Teacher's Manual or Page 18 in Piano Acc. for Book II

** Piano Acc. Page 52 No. 4 in Teacher's Manual or Page 20, No. 4 in Piano Acc. for Book II

*** Piano Acc. Page 53 No. 6 in Teacher's Manual or Page 21, No. 6 in Piano Acc. for Book II

**** Piano Acc. Page 53 in Teacher's Manual or Page 21 in Piano Acc. for Book II

Play with a relaxed forearm stroke, legato, without accents.

Fr. Wohlfahrt, Op. 45, No. 48

(11)

II

Play with a broad forearm stroke with a free wrist. Hold the first and fourth fingers down when stopping the octaves.

Fr. Wohlfahrt, Op. 45, No. 50

(12)

III

II

I

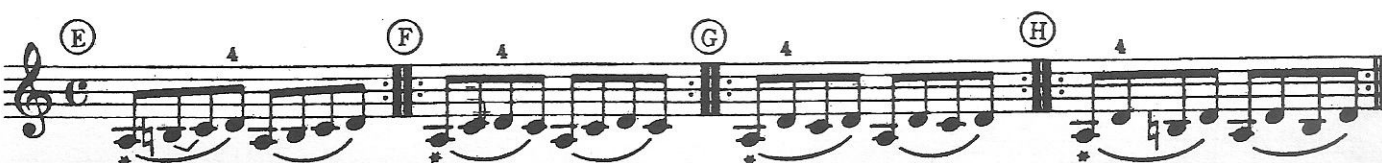
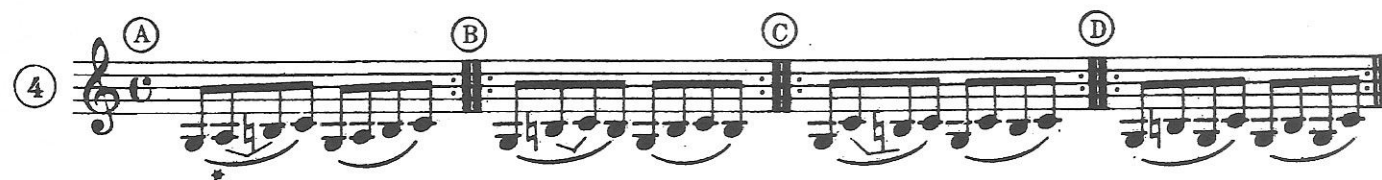
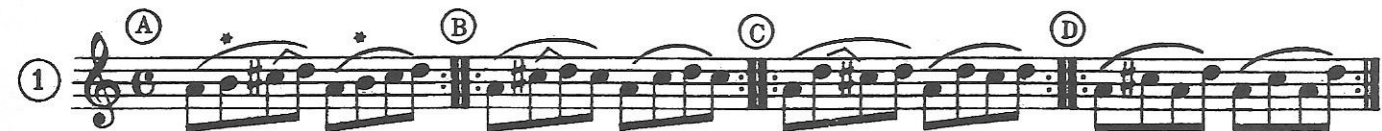
Technical Exercises

As an aid to truer intonation it cannot be too strongly recommended that the student devote a part of his daily practice period to the following exercises. They should be played slowly, at first gradually increasing the speed. Give special attention to the development of a keen sense of relative pitch in hearing the various intervals.

DEVELOP THE HABIT OF LISTENING MORE CRITICALLY TO YOUR OWN PLAYING.

* Hold fingers down

Half step between 2nd and 3rd finger



Half step between 1st and 2nd fingers

⑤

Half step between open string and 1st fingers

⑥

Half step between 3rd and 4th fingers

⑦

Various combinations of intervals.

⑧

Practice the above exercises on different strings.